

na - tions of the dead. *p* What

poco cres. sounds were heard, what scenes ap-peared O'er all that drea - ry

poco cres.

B coast ! *p* Dread - ful

8va *sempre p*

8va gleams, . . . Dis - mal

8va screams, *mf* Fires . . . that glow

Shrieks . . . of woe, Sul - len moans, . . .

poco cres. *dim.*

dim.

Hol - low groans, . . .

dim.

And cries . . . of tor-tured ghosts !

p *dim.*

8va bassa.....

pp

8va bassa.....

p *Allegro moderato.*

But hark ! . . . he strikes his gold - en lyre ; . . .

mf *Allegro moderato.*

And see! . . . the tortur'd ghosts res - pire,

mf

p

See! . . . sha - dy forms ad - vance!

p

Thy stone, O Sy - si - phus, stands still,

E

Ix - i - on rests up - on his wheel, The

mf

cres.

pale spec - tres dance;

poco rit. e dim.

The Fu - - ries sink . . . up-on their i - ron

poco rit. e dim.

Meno mosso. *rit.* *p*

beds, And snakes un - curl'd . . . hang list

Meno mosso. *rit.*

. . 'ning round their heads.

p a tempo.

dim.

G

pp

CHORUS.—“BY THE STREAMS THAT EVER FLOW.”

Allegretto tranquillo.

pp By the streams that ev - er flow, By the fra - -

pp By the streams that ev - er flow, . . By the fra - -

pp By the streams that ev - er flow, . . By the fra - -

pp By the streams that ev - er flow, By the fra - -

Allegretto tranquillo. ♩ = 112. *p*

pp - - grant winds that blow O'er the E - ly - si - an flowers, H

pp - - grant winds that blow . . O'er the E - ly - si - an flowers,

pp - - grant winds that blow O'er the E - ly - si - an flowers,

pp - - grant winds that blow O'er the E - ly - si - an flowers, H

p

poco.cres. By those hap - py souls who dwell In yel - - low

poco.cres. By those hap - py souls . . who dwell In yel - low

poco.cres. By those hap - py souls who dwell . . In yel - low

poco.cres. By those hap - py souls who dwell . . In yel - low

meads of As - pho-del, Or a - ma - ran - thine bowers; K

meads of As - pho-del, Or a - ma - ran - thine bowers;

meads of As - pho-del, Or a - ma - ran thine bowers;

meads of As - pho-del, Or a - ma - ran - thine bowers; K

p dolce.

By the he - roes' arm - ed shades, . . Glit - ter - ing . . through the

By the he - roes' arm - ed shades, . . Glit - ter - ing . . through the

By the he - roes' arm - ed shades, . . Glit - ter - ing . . through the

By the he - roes' arm - ed shades, . . Glit - ter - ing . . through the

gloom - y glades,

gloom - y glades, . .

gloom - y glades, . .

gloom - y glades,

mf *dim.*

pp By . . the youths who died for love, . . Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

poco cres. *cres.*

poco cres. *cres.*

poco cres. *cres.*

poco cres. *cres.*

myr - tle grove, . .

myr - tle grove,

myr - tle grove, . .

myr - tle grove, . .

mf

- ri - di - ce,
 - ri - di - ce,
 life,
 life,

M
 p

Musical score for the hymn "O Take the Husband or Re". The score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are: "O take . . . the hus - band or re -". The music is in 4/4 time, with a key signature of one flat (B-flat). The piano part features a simple harmonic accompaniment with a bass line and a treble line. The vocal parts are arranged in four staves, each with a treble clef. The lyrics are written below the vocal staves.

The image shows a page from a musical score for the song "The Wife" by Franz Schubert. The score is written for voice and piano. It consists of five staves. The first four staves are for the voice, each with a treble clef and a key signature of one flat (B-flat). The lyrics "store the wife!" are written below the first four staves. The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The score is in common time (C).

BARITONE SOLO.—“HE SANG, AND HELL CONSENTED.”

Allegro moderato.

He sang, . . and Hell con-sent-ed To hear . . the po-et's

Allegro moderato.

prayer; Stern Pro-ser-pine re-lent-ed, And gave him back the fair.

mf

poco dim. Thus song could pre-

p

mf *cres.*

-vail O'er death and o'er hell; A con-test how hard and how

tr

glo-rious!

f

8053.

The musical score is written for a Baritone Solo and Piano accompaniment. It consists of five systems of music. The first system begins with the tempo marking 'Allegro moderato.' and the key signature of one sharp (F#). The vocal line is in the baritone clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: 'He sang, . . and Hell con-sent-ed To hear . . the po-et's'. The second system continues the lyrics: 'prayer; Stern Pro-ser-pine re-lent-ed, And gave him back the fair.' The third system has the lyrics: 'Thus song could pre-'. The fourth system has the lyrics: '-vail O'er death and o'er hell; A con-test how hard and how'. The fifth system has the lyrics: 'glo-rious!'. The piano accompaniment features various musical notations including dynamics (f, mf, p, cresc.), articulation (accents, slurs), and fingerings (triplets). The score ends with the number '8053.'.

Più animato.
mf *cres.*

Though Fate . . . had fast bound her, With Styx nine times round her, Yet Mu -

Più animato.
p *cres.*

- - sic and Love, Mu - sic and Love were vic - to - rious,

sostenuto.
S f

yet Mu - - sic and Love were vic - to - rious.

animando.

sf *dim.*

Segue.

SOPRANO SOLO.—"BUT SOON, TOO SOON."

Lento. sostenuto. *p*

But soon, too soon the lov - er turns his eyes, A - gain she

Lento.

falls, . . . once more she dies.

f *p*

T *poco agitato.*

How wilt thou

now the fa - tal sis - ters move? No crime was thine . . . if 'twas no crime to

mf *p*

love.

dim.

The musical score is written for a Soprano Solo and Piano accompaniment. It is in 4/4 time and the key of D major (indicated by two sharps). The score is divided into five systems. The first system begins with the tempo marking 'Lento. sostenuto.' and a piano dynamic 'p'. The lyrics 'But soon, too soon the lov - er turns his eyes, A - gain she' are written below the vocal line. The piano accompaniment is mostly rests in the first system. The second system continues the vocal line with the lyrics 'falls, . . . once more she dies.' and includes a forte 'f' dynamic in the piano part. The third system features a 'T' (trill) marking and a 'poco agitato.' tempo change. The lyrics 'How wilt thou' are present. The fourth system continues the vocal line with the lyrics 'now the fa - tal sis - ters move? No crime was thine . . . if 'twas no crime to'. The piano part has a mezzo-forte 'mf' dynamic. The fifth system concludes with the word 'love.' and a 'dim.' (diminuendo) marking. The score ends with a double bar line and a repeat sign.

mf Lento. dim.
 Now under hanging mountains, Be-side the falls of foun-tains, Or where He - bus

Lento. mf dim.
 wan - ders, Roll - ing in me - an - ders, All a-lone, . . Unheard, unknown,

dim. 3
 . He makes his moan, And calls her ghost: For ev - er

cres.
cres.

molto rit.
 for ev - er, for ev - er lost...

molto rit. colla voce. a tempo, mf dim.

W
Più mosso. cres. agitato.
p
 Now with fu-ries sur -
Più mosso.
p *cres.*

43

round-ed, De-spair-ing, con-found-ed, He trem-bles,

he glows A-mid Rhodo-pe's snows.

See! Wild as the wind o'er the

de-sert he flies. Hark! Hœ-mus re-sounds with the

Bacchanal's cries— Ah!

... See! ... He

dies. Yet even in

Tempo lmo. *p*

pp *p*

Ped. * *Ped.* * *Ped.* *

death, Eu - ri - di - ce he sung, Eu - ri

8va. *8va.*

di - ce still trem - bled on his tongue, Eu - ri - di - ce the

woods, Eu - ri - di - ce the floods, Eu - ri - di - ce,

cres. *cres.*

rit.

Eu - ri - di - ce the rocks, . . . and hol . . . low mountains rung,

rit.

CHORUS.
1st SOPRANO.

pp

Yet even in death

Eu - ri - di - ce he sung,

Eu - ri - di - ce the

2nd SOPRANO.

pp

Yet even in death

Eu - ri - di - ce he sung,

Eu - ri - di - ce the

1st ALTO.

pp

Yet even in death

Eu - ri - di - ce he sung,

Eu - ri - di - ce the

2nd ALTO.

pp

Yet even in death

Eu - ri - di - ce he sung,

Eu - ri - di - ce the

woods, Eu - ri - di - ce the floods. Eu - ri - di - ce the rocks, the rocks . .

woods, Eu - ri - di - ce the floods, Eu - ri - di - ce the rocks, the

woods, Eu - ri - di - ce the floods, Eu - ri - di - ce the rocks,

woods, Eu - ri - di - ce the floods, Eu - ri - di - ce the rocks,

SOPRANO SOLO.

Eu-ri - di-ce, *pp*

dim. and hol *rit.* low mountains rung. *pp* Eu-ri

dim. rocks and hol *rit.* low mountains rung. *pp* Eu-ri

dim. the rocks and hol *rit.* low mountains rung. *pp* Eu-ri

dim. the rocks and hol *rit.* low mountains rung. *pp* Eu-ri

rit. *pp*

poco rit. *p* Eu-ri - di-ce, *pp* Eu-ri

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

pp *poco rit.* *p*

a tempo. di-ce. . . .

L. H. *a tempo.* *dim.* *pp* *Segue Finale.*

FINALE.—“MUSIC THE FIERCEST GRIEF CAN CHARM.”

Allegro spiritoso. ♩ = 96.

mf

cres.

f

dim.

BARITONE SOLO.

mf

Mu - sic the fierce - - - est grief can charm, And fate's se - ver - -

mf

- - est rage dis-arm ; Mu - sic can sof - - - ten pain to ease, . . .

p *cres.*

p *cres.*

poco rit. *a tempo.*

. . . And make despair and mad - ness please.

dim. poco rit. *a tempo.* *mf*

B *tranquillo.* *p*

Our joys be - low . . . it can im-prove, And an - te -

p *tranquillo.*

- date our bliss a - bove, and an - te - date our bliss a -

- bove.

mf cres. *sf* *dim.*

C *p*

This the di - vine . . . Ce - ci - lia found, . . . And to her Maker's praise confined the sound.

p
When the full or - gan joins the tuneful choir, The immortal powers in - cline their ear;

cres.
Borne on the swelling notes . . our souls as - pire, While so-lemn

mf *cres.* *cres. poco a poco.*
airs im - prove the sa-cred fire,

rit. *molto sostenuto.*
And an - - gels lean . . from

a tempo
hea - ven . . to hear.

Spiritoso.
a tempo.

f CHORUS. ♩ = 92.

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise con-

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

swell - ing notes . . our souls as - pire, While sol - emn airs im -

swell - ing notes . . our souls as - pire, While sol - emn airs im -

swell - ing notes . . our souls as - pire, While sol - emn airs im -

swell - - ing notes our souls as - pire, While sol - emn airs im -

sostenuto. Quasi Adagio.

prove the sa - cred fire, And an - gels lean . . from

prove the sa - cred fire, And an - gels lean from

prove the sa - cred fire, And an - gels lean from

prove the sa - cred fire, And an - gels lean from

ff sostenuto. Quasi Adagio.

rit. a tempo. F

heaven . . to hear.

rit.

heaven, from heaven to hear.

rit.

heaven . . to hear.

rit.

heaven . . to hear. F

rit. a tempo. ♩ = 112. con fuoco.

This page of musical notation is for a piano piece, identified by the number 8058 at the bottom. It consists of six systems of staves, each with a treble and bass clef joined by a brace. The key signature is G major, indicated by one sharp (F#). The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings include *sf* (sforzando) in the second system. The piece concludes with a double bar line and a 'C' time signature in the final system.

G Allegro sostenuto. ff

Of Or - pheus now no more let po - ets tell,

Of Or - pheus now no more, no more let po - ets tell,

Of Or - pheus now no more let po - ets tell,

Of Or - pheus now no more, now no more let po - ets tell,

G Allegro sostenuto. = 108.

ff

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

ff

poco cres.

bers raised . . a shade from hell,

poco cres.

bers raised . . a shade from hell,

poco cres.

bers raised . . a shade from hell,

poco cres.

bers raised . . a shade from hell,

poco cres.

His num - bers raised . . a shade from hell,

His num - bers raised . . a shade from hell, Hers..

His num - bers raised . . a shade from hell,

His num - bers raised . . a shade from hell,

Meno mosso. *tranquillo.*
Hers lift the soul . . to heaven, . . hers lift the soul to
lift the soul . . to heaven, . . to heaven,
Hers lift the soul . . to heaven,
Hers lift the soul . . to

Meno mosso. $\text{♩} = 92$.
p *tranquillo.*

Animando. *mf*
heaven, hers lift . . the soul to
hers lift . . the soul to heaven, hers lift the soul to
hers lift . . the soul to heaven,
heaven, hers lift . . the soul . . to heaven, the soul . . to

Animando.

heaven,

heaven, *cres.* His num-bers raised a shade from

His num-bers raised a shade from hell,

heaven,

p *cres.*

K *cres.* his num-bers raised a shade from

hell, a shade from

mf *cres.* a shade from

K his num-bers raised a shade from hell, a shade from

cres.

f hell,

hell,

hell,

hell,

p *cres.* Hers lift the soul to

p *cres.* Hers lift the

p dolce.

Sva *sostenuto.*

p cres.

Hers lift the soul . . to heaven, . . . hers lift the soul, . . . hers lift the soul to

heaven, hers lift the soul, . . . hers lift the soul . . . to

mf cres.

hers lift the soul . . to heaven, hers lift the soul,

mf

soul to heaven, hers lift the soul . . to heaven, hers

M

heaven, hers lift the soul to heaven, hers lift the soul . . to

heaven, hers lift the soul . . to heaven, . . . hers lift the soul to

hers lift the soul to heaven, hers lift . . . the soul . . . to

mf cres.

lift the soul . . to heaven, hers lift the soul to heaven, . . hers lift the

M

cres.

heaven, hers lift . . the soul . . . to heaven, . . . hers lift the soul to

cres. molto.

heaven, hers lift the soul, hers lift the

cres.

heaven, hers lift the soul, the soul to heaven, hers lift the soul to

cres.

soul to heaven, hers lift the soul . . to heaven, hers lift the soul to

cres. molto.

mf *cres. poco a poco.*

heaven, hers lift . . . the soul, . . . hers lift, . . . hers lift, . . .

mf *cres. poco a poco.*

soul, hers lift the soul, . . . hers lift the soul . . . to heaven, hers

mf *cres. poco a poco.*

heaven, hers lift the soul, hers lift the soul, hers lift the soul, hers lift the

f *cres.*

heaven, hers lift the soul to heaven, hers

hers lift the soul . . . to heaven,

lift the soul, the soul to heaven,

soul, hers lift the soul to heaven,

lift . . . the soul . . . to heaven,

poco rit. *ff*

rit. *ff* 8va.....

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

8058.

THE END.